511 necessity, by pressing the paste flat on the inside of the cover and
415 putting it over the fire; the top knob of the pottery always remains cool
252 enough to be touched by the time the paste is baked. On festival days
415 my mother bought dozens of little earthern dishes, no bigger than an
392 English coffee saucer. They were called *hsi-mi-khwet*, oil-flame dishes,
527 in which we burned lights of cotton wick and kerosene, and lined veran-
511 dahs and window-sills with bright fairy lights in the night breeze.

We had stoneware in the house too. The *kyaukpyin* is a flat circular piece of stone for grinding the bark of the *thanakha* (*limnoria acidissima*) tree, to use as a cosmetic. It has a canal all around to receive the ground paste. Kyaukpyins can be bought in all varieties and sizes in any bazaar, but my mother always got hers through the headman of Salé village, in Upper Burma, where they use a particularly suitable kind of rock which is durable and yet helps to make the paste smooth. We had some beauties, heavy pieces of about 14 inches across, a square around the circular canal, with carved figures on the corners and the ponderous legs. With the right quality of bark the ground thanakha fell in a smooth golden flow into the canal. Formerly, all women used this cream as the sole substitute for powder, letting it dry on the face and whiten it, but the sophisticated ones now use imported powder as giving a less artificial appearance.

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302 Yet even the most ardent Max Factor fans cannot give up thanakha entirely for its great value lies in its astringent properties; it would have great success with European women who use mud-packs, because it acts like a mild and pleasant mud-pack. It also has cooling and refreshing properties, it is fragrant; older women apply it over the entire body after their baths, like talcum powder. My mother says it smooths the skin and, indeed, victims of smallpox who are left with deeply marked faces, have their skins smeared with thick thanakha many times a day, and after a few months there is a definite improvement. The thanakha bark is the most used, but barks of the red and white sandalwood and other trees (*nethapyu, nethani, kalamè, a-hmway*) are more fragrant and used on the body. Bad bark from the bazaar grinds gritty and dries patchily, but special consignments come from Myingyan and Pakokku, cut into six-inch lengths from branches two inches in diameter. A daily task of the girls in each household is to grind thanakha, and the commonest sight is a girl on a verandah with a kyaukpyin, a mug of

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25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

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213. KILN FOR PATTED WARES.

with betel. The limestone rocks abound in caves, many of which have been incrusted with images, and transformed into temples and shrines (No. 84), but the rock is not hewn. The lime is packed in baskets of leaf and bamboo-wicker, a stone or two in weight; it sells at the kiln for one and a half to two rupees a hundredweight. The tenacity of the Burman lime-plaster is very great. Strength is obtained by liberal use of lime, and in the better class of work by the addition of glue and palm sugar. Hair and fibre are not added. For the first layers, coarse sand is mixed with the lime, for the finishing layers, fine sand. The decoration of the work is only roughly indicated in the masonry. The relief of the ornament is high, and the thickness of the stucco very considerable in parts. The stucco is frequently gilt, on *zedi* and images. The gold-size (*thissi*, p. 101) is applied direct to the plaster, which, however, in time, furnishes a soil for lichen, causing the gold to scale off.

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Although stone is not quarried in sufficient abundance for building except in Arakán, good stone for carving images is found in several places. The most notable of these is Taung-u, on the Irawadi, opposite Pagán. More important than the red sandstone industry of Taung-u is the industry at Sagáing, opposite Ava, on the Irawadi, where a beautiful white marble is quarried. The heavy blocks are hewn in the rough at the quarry and transported to the site of erection to be finished. The subjects are chiefly the conventional images of the Buddha, from a pound in weight to several tons (No. 218).

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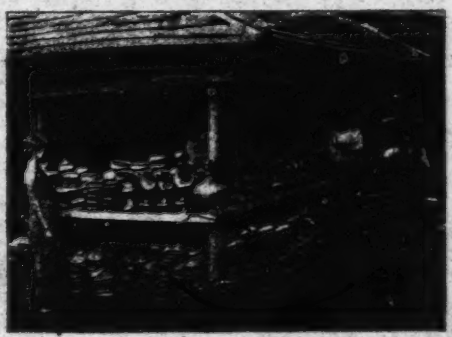

214. POTTERY SHOP.

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The cordage used in